## FIRST SPANISH OPERA THIS WEEK---THE RUSSIAN BALLET

## THE WEEK OF OPERA.

Metropolitan Opera House. MONDAY, 7:45 P. M.—"Tristan und Isolde," Mmes. Gadski and Mazzerauer, Messrs. Urlus, Weil and Braun.

WEDNESDAY—"Der Rosenkavalier," Mmes. Hempel, Ober and Mason, Messrs. Goritz, Weil and Althouse.

THURSDAY—"Boris Godunoff," Mmes. Ober and Delaunois, Messrs.

Didur, Rothier and Althouse.

FRIDAY—"Goyescas," Anna Fitziù (debut), Flora Perini, Messrs.

Martinelli and De Luca. "Pagliacci," Mme. Cajatti, Messrs. Caruso and Amato. SATURDAY, 2 P. M.—"La Traviata," Mme. Hempel, Messrs. Botta and De Luca.

SATURDAY, 8 P. M.—'Lohengrin," Mmes. Gadski and Matzenauer,

Messrs. Sembach, Goritz and Braun.

By W. J. HENDERSON.

is after all the music from which we and offers his homage.

Periquet and the music by Enrique is obliged to come to an end.

Granados. It will be sung with fine There is nothing more to be recorded. of his friend Ernest Schelling, the Spanish. merican planist, who had frequently

and its art." Also he was an expert buildighter, a Don Juan of much history and a painter of diabolic virtuoso we must wait, it seems, for "Petaler and the stage management has been entrusted to Jules Speck. The newspaper, Novedades. Mr. Periquet

"Granados had seen Goya's paintings and sketches at the Prado Museum. the pitiful Pelele and to the Majas of the famous Caprichos and to the jeal-

ingly in and out of them. But as I also hold that the plot of an opera should be as simple as to be even within a child's grasp, I made of my libretto the simplest story that I have ever written. The work of Granados and myself is full of the joy of Spanish life, of the sadness of our untamable passions, of the vibrant coloring of Goya's pictures in which the paint becomes the very stuff of dreams.

"As soon as the plot took shape in light of the sales of the title in "L'Oiseau de Feu" are an appropriate expression of his evil nature.

"At his planoforte recital in Acolian "Lohengrin" will be the week's popular price performance on Saturday evening. Will the soloist.

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The second Subscription Concert of the Rich Subscription Concert of the Russian Symphony Society, Modest Altschuler, conductor, will take place on Saturday evening. January 29, at Carnegie Hall. The programme will conduct.

Eddy Brown, violinist, will play at to-night's "Opera Concert" Tschaisofor the will be soloist.

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Eddy Brown, violinist, will play at to-night's "Opera Concert" Tschaisofor the Australian plantist-composer, Percy Gramper, will the soloist.

When it is admirable. The ugly passages are perfectly justified because their significance in Acolian will be soloist.

The second Subscription Concert of the Russian Symphony Society, Modest Altschuler, conductor, will take place in the Children of the Russian Symphony Society, Modest Altschuler, conductor, will take

wrote the book, using the metres of the Spanish romance (popular ballad) royal guards, witches broom riding to their Sabbath. • • • Perhaps the superposition

"When the last note of his music tion upon the score of Debussy's Fritz Kreisler will be the so was set down there fell on me a "L'Apres-Midi d'un Faun" might be the concert of the Philharmonic made a matter for discussion, but it in Carnegie Hall this afternoor tour de force, which I could not but hardly seems worth while. It was accept with brave energy. I had asserted in The Sun on the morning to write new words for the music! after the production of this piece that For a whole month Granados and I the action had been planned with so encloistered ourselves in a poetic little much fancy and taste and with such house in the midst of wild fields, the close adherence to Stepnen Mallarme's soften with its quietness the excit- self, that no one should be offended,

The speeches of the characters had to action of the theatre. follow note by note the maestro's fan-tasy. The rhymes were exotic, the have been the "Bird of Fire," "The rhythms irregular.

keep to his original idea, I despairing plicity and directness. of finding its expression within the counted syllables. For instance, in ganization made its unhappy essay at

And so the work went on, day after THETHER there is a special virtue in the Spanish language or not is something

HETHER there is a special day, demanding of me a constant exercise of will power, until the completion of the task."

There are three scenes in the opera.

which the present writer which is in one act. It begins with a would not venture to determine. Many praises of the speech of Spain have been uttered and memory testifies that favorite pastime of the Spanish maja. it has a remarkable music when it is-sues from the lips of a typical belle of sort of thing that the women do with Santiago de Chile. But in a city in of the opera begins with the keeping which operas are given in all kinds of of a tryst between an officer and his languages it is safe to say that fine lady love, who is of course some dis-words do not a lyric drama make. It guised duchess. Paquiro, the popular bullfighten reaches the lady's side first

bumptious conduct of the two men in plain fact a bore. Clothing the palpable and familiar With golden exhalations of the dawn."

We are about to enjoy the first performance of a Spanish opera at the Metropolitan Opera House. It is called fought the next morning. The bull-fought the next morning. The bull-fought the next morning. The bull-fought the next morning. "Goyescas," the book by Fernando fighter slays the officer and the opera Fernand Periquet, will have its first

original Spanish text. The opera was at this moment. The production accepted for production at the Grand should be one of no small interest. Opera, Paris, but the outoreak of the war indefinitely postponed the promised performance. For this reason the quent invitation to consider the fact ser through the instrumentality that the opera is to be sung in

Mr. Gatti-Casazza and in time a con- things, but most of them have little tract for the production of "Goyescas" or no concern for the music lover. in this city was made. The opera will Some, however, belong clearly to this therefore be performed next Friday department. For example, when the evening for the first time on any stage. dance or the dumb action is accom-Goya was the great Spanish painter panied and illuminated by a new score Goya was the great Spanish painter panied and illuminated by a fiew scott tinelli; Pcpa, Flora Perini; Paquiro of the beginning of the last century written especially for the purpose the Giuseppe De Luca. Gaetano Bayagand the final years of the preceding music lover is interested, or ought to one. Mr. Huneker says that he "in- he. Therefore the production of Stra- Giuseppe Bonfiglio will dance. The cargated the renaissance of old Spain vinsky's "L'Oiseau de Feu" was an chorus has been trained by Giulio

toward the young prince.

"Polonaise." Mabel Garrison will sing mann.

"Caro Nome" from "Rigoletto." and "The orchestra will be assisted in the Trille du Diable." the Beethoven Romann the movements of the captive Johann Strauss's "Voci di Primavera." programme by two soloists, Mme Maria mance in F major, the Bach-schumann. "Euryanthe" overture, Bizet's "Suite F minor concerto. Arlesienne, No. 1," and Gounod's March "La Reine de Saba."

MUSIC AND BALLET RUSSE.

principal orchestral number will be the "New World Symphony" of Dvorak, and the opening number Goldmark's Over-ture "Sakuntala." Mr. Kreisler will terpreter of his own compositions, and and diction. The programmes for these play the Tschalkowsky Concerto.

play the Tschalkowsky Concerto.
Beethoven's Ninth Symphony will be the feature of the three day Bach-Beethoven Festival to be given by the Philharmonic, in cooperation with the Oratorio Society, at the society's next coming three concerts. The "Ninth" will be performed on Thursday evening. January 27, and on Sunday afternoon, January 30, under Josef Stransky's leadership, preceded each time by Bach's "Magnificat," which will be conducted by Louis Koemmenich, The chorus (about 250 singers) will be furnished by the Oratorio Society and the solos will be sung by Caroline Hudson, Alexander, soprano; Nevada van der Veer, contraito; Reed Miller, tenor, and Arthur Middleton, bass.

For Friday afternoon, January 28,

Plano Concerto in D minor, the solo part to be played by Ernest Hutcheson,



ENRIQUE GRANADOS ception that music must be principally ugly or else it will be incapable of delineating human experiences. This is a new and unwelcome phase of pessimism. But let us see what reveals itself in the score of "Petrouch."

This is a new and unwelcome phase of pessimism. But let us see what reveals itself in the score of "Petrouch."

This only about dolls, anyhow. But dolls are so wonderfully human, But let us see what seem of the will appear Mme. But dolls are so wonderfully human, But the sould be the reentry of the point of the soloist with the Symphony Society at its pair of concerts to be given in Acolian Hall Friday afternoon, January 28, and Sunday matinee—"Thamar," "Carnaval." "Soleil de Nuit." "Les Sylphides"; Friday—"Le Faune. "Petrouchka." "La Prince House, will be the soloist with the Symphony Society at its pair of concerts to be given in Acolian Hall Friday afternoon, January 28, and Sunday matinee—"Thamar," "Carnaval." "Soleil de Nuit." "Les Sylphides"; Friday—"Les Sylphides"; Friday—"Les Sulurday matinee—"Thamar," "Carnaval." "Soleil de Nuit." "Les Sylphides"; Friday—"Les Sylphides"; Friday—"Les Sylphides"; Parince House, will be the soloist with the Symphony Society at its pair of concerts to be given in Acolian Hall Friday afternoon, January 28, and Sunday matinee—"Thamar," "Carnaval." "Soleil de Nuit." "Les Sylphides"; Trues Sylphides"; Friday—"Les Sylphides"; Friday—"Les Sylphides"; Friday—"Les Sylphides"; Parince House, will be the soloist with the Symphony Society at its pair of concerts to be given the famous Caprichos and to the Jeal ous, cloaked Majos.

"One day we talked of taking those ravishing melodies to the stage.

"The work given for the first time on the fulfilment of which I put all my soul. I did not wish to present the painter himself, because in large works ally dayses. Stavinsky, with fights more brilliant and sweeping ally a strange melting of all classes.

"Besides, to every Spaniard who is a post and possesses culture, Goya means not only a name but an epoch timentally loves and passions, and soo grown men can define.

And yet there is no cause for alarm.

And yet there is no cause for alarm.

And we there will appear Mine, day attendors, deniarly appear Mine, day attendors, deniary day attendors, deni

clally a strange melting of all classes.

And yet there is no cause for alarm.

Something like a presage of democrates and duchesses, princes and tonadillers side by
side.

"The question resolved itself thereinto presenting this social mixtingic as they always are whenever
ligic beautiful as the Cosmopolitan
light as the planet of the City, will be held at the Cosmopolita

Enrique Granados, the Spanish composer-pianist, will present the follow-work before imagination a gargeous pageant of cessional of the robing, which is theGoyesque figures, majas, duchesses, atrically eloquent in its symbolism as
royal guards, witches broom riding to well as musically admirable.

CONCERTS, RECITALS, NOTES OF the Society of the Friends of Music at the Ritz-Carlton Hotel this afternoon:

To-day's concert of the Friends of

second subscription concert in Acollan Dorothy Berliner, a young American Hall Tuesday evening, January 25, will planist, will give a first recital here be the Reger Trio for violin, viola and

Mme. Denise Lyska, chanteuse dramaafternoon, January 25, at the Theatre Francais.

Pritz Kreisler will be the soloist at the concert of the Philharmonic Society in Carnegie Hall this afternoon. The (Goyesca) Paul Reimers, tenor, will give the To-day's concert of the Friends of Music marks the first appearance of Enrique Granados in America as the interpreter of his own compositions and

SOLDE TO-MORROW

EVENING.

recitals will comprise old and modern compositions and folk songs of all nations, a number of which are rarely heard in America. Kurt Schindler will assist at the plane.

Rantata, No. 36, for bass voice and or-gan, "lich will den Kreuzstab gerne tragen," Bach. T. Tertius Noble at the organ: Halt! Am Felerabend, Der Neu-glerige, Ungeduld, Trockne Bluaten, songs from the Mueller Cyclus, Schuit is doubly interesting in view of the approaching premiere of his opera "Goyescas" at the Metropolitan Opera House.

The Metropolitan Opera Community of the Metropolitan Opera State of Haffz, the Persian poet, first time in America, Bantock; Blumengruss, Der Tambour, Alles endet, No. 2, Michael Angelo Sonnets, Der Jaeger, Haerfner's Lied, No. 3, Coptisches Lied, No. 2, Wolf; Der Tod das Statemander. The Metropolitan Opera Company onnounces the following repertoire for the
second of the two weeks engagement
of the Serge de Diaghileff Ballet Russe
at the Cantury Opera House, beginning
to-morrow evening, January 25: Monday—"Le Pavillon d'Armide," "Petrouchka," "Les Sylphides"; Tuesday—
"Thamar," "L'Oiseau de Feu," "L'Apres
Midl d'un Faune," "Prince Igo!"
Wednesday—"Le Pavillon d'Armide,"
"Petrouchka," "Scheherazade"; Thursday—"Thamar," "Scheherazade"; Thursday—"Thamar," "Carnaval," "Solell de
Nuit," "Les Sylphides"; Friday—"Le
Sylphides"; Friday—"Le
Sylphides"; Friday—"Le
Sylphides"; Friday—"Le
Sylphides"; Friday—"Le

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CONCERTS OF THE WEEK.

SUNDAY—Symphony Society, Aeolian Hall, 3 P. M.
Philharmonic Society, Carnegie Hall, 3 P. M.
Friends of Music, Ritz-Carlton Hotel, 3 P. M.
Opera concert, Metropolitan Opera House, 8:30 P. M.
MONDAY—Percy Grainger, pianoforte recital, Aeolian Hall, 3 P. M.
Maximilian Pilzer, violin recital, Aeolian Hall, 8:15 P. M.
TUESDAY—Louis Graveure, song recital, Aeolian Hall, 3 P. M,
Mme. Denise Lyska, song recital, Theatre Francais, 3 P. M.
Paul Reimers, song recital, Princess Theatre, 3 P. M.
Jennie Dufau, song recital, Harris Theatre, 3 P. M.
Flonzaley Quartet, Aeolian Hall, 8:15 P. M.
WEDNESDAY—Robert Maitland, barytone, Aeolian Hall, 3 P. M,
THURSDAY—Philharmonic Society, Carnegie Hall, 8:15 P. M.
Julia Claussen, mezzo-soprano; Albert Spalding, violinist; Joint

Julia Claussen, mezzo-soprano; Albert Spalding, violinist; joint recital, Aeolian Hall, 3 P. M.

Nylic Chorus Society, Bruno Huhn conductor, Aeolian Hall, 8:15 P. M.

8:15 P. M.
FRIDAY—Morning musicale, Hotel Biltmore, 11 A. M.
Philharmonic Society, Carnegie Hall, 2:30 P. M.
Symphony Society, Aeolian Hall, 3 P. M.
SATURDAY—Josef Hofmann, pianoforte recital, Carnegie Hall, 2:30

Dora Berliner, pianist, Aeolian Hall, 3 P. M. Russian Symphony Society, Carnegie Hall, 8:15 P. M.

dermaus." waltz, Strauss-Godowsky; at Acolian Hall on the afternoon of impromptu in A flat major, valse in C sharp minor; sonata in B flat minor, groups of gavottes, predudes, arabesques, and values by the control of etudes and waltzes, by composers rang-

Julia Claussen, the Swedish mezzoassist at the plane.

Louis Graveure, barytone, will give his second recital of the persent sear sen in Acolian Hall on Tuesday afternoon, January 25. His programme includes a group of songs by Franz, Jenson, Strauss, Wolf and Grieg, the cycle, "Biblische Lieder" of Dyerak, and French and English songs.

Soprano of the Chicago Opera Company, and Albert Spalding, violinist, will be heard in a joint recital in Acolian Hall on Thursday afternoon, January 27. The programme includes songs by Beethoven, Wolf. Schubert, Backer Groendahl Leo Braun and an aria from Meyerbeer's "Le Prophete," and for violin, Porpora's Sonata in G. Schuberts T. Rondo Brilliant, the "Habanera" of Sarasate and the "Campanella." Pagas PHILHARMONIC 27. by JOSEF STRANSKY, Conductor, Carrier Hall. DVORAK, "NEW WORLD" SYMPHON

cello, opus 77 b. This is a companion number to the same composer's "Serenade" for flute, viola and cello. Other Mon.at7 45 Tristan u.lsolde.Gadski.Matzenumber to the same composer's "Serenade" for flute, viola and cello. Other numbers on the programme will be the Schubert Quartet in A minor, opus 23, and the Beethoven Quartet in C major. opus 59, No. 3.

On Wednesday afternoon, January 25, Robert Maitland, barytone, will give the following programme at Aeolian Hall: Kantata, No. 56, for bass voice and organ, "ich will den Kreuzstab gerne

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LAST WEEK Evenings 8 30. Sat. Mat. 2 30.

MON.: Lee Pavillon d'Armide; Petrouchka;

TUES: Thamar, L'Olseau de Feu; L'ApresMidi d'un Faune; Prince Igor.

WED.: Lee Pavillon d'Armide; Petrouchka;

Scheherezade.

THURS.: Les Sylphides.

FRI.: Lee Pavillon d'Armide; L'Apres-Midi

FRI.: Lee Pavillon d'Armide; L'Apres-Midi

SAT. MAT.: Thamar, L'Olseau de Feu;

SAT. MAT.: Carnaval.

SAT. EVE.: Les Sylphides; Petrouchka; Princes SI, \$1.30, \$2, \$2.50, \$3, \$5.

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ucted by Louis Koemmenich, FRI. AFT., JAN'Y 28

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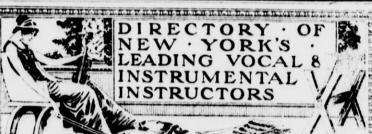
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expect a display of power moving and Then the trouble begins. The Lydia Lopokova saved it from being

played the Spaniard's plane works. The advent of the Russian Ballet an artist new to the Metropolitan was brought into communication with has set the town talking of many Anna Fitziu, an American singer who

We must wait, it seems, for "Petory and a painter of diabolic virtuoso akill. Mr. Huneker has written very brilliantly—as he always does—about music of Stravinsky at its worst. In bis "Promesades of an Inc." Goya in his "Promenades of an Im- this instance the adjective "worst" Opera Atelier after designs by Periassionist." But we may profitably means best, for the more this music turn from the American critic's en-trancing pages to the characteristic story of the librettist, as set forth in a story of the librettist, as set forth in a story of the librettist, as set forth in a story of the librettist, as set forth in a story of the librettist, as set forth in a story of the librettist. ception that music must be princi- noli will conduct.

"As soon as the plot took shape in propriate expression of his evil nature Haendel's "Largetto," a caprice, No. my mind 1 unfolded it to Granados, who received it as his own. Then I

The portions of the score which accompany the movements of the captive princess and her companions are not Giuseppe De Luca will sing an aria in the least ugly. They are pleasing even to the general music lover. The dances of the maidens are exquisitely written. Those passages which voice with the main oversities. The orchestra, under Richard Hagewitten. Those passages which voice written. Those passages which voice with the movements of the captive Johann Strauss's "Voci di Primavera."

Giuseppe De Luca will sing an aria is ling an aria is long and aria is long and several songs by De Leva and Gretchininov. The orchestra under Richard Hageman's direction, will play Weber's man's direction, will play Weber's man's direction, will play Weber's maninov and Massenet, and Chopin's Maninov and Massenet, and Chopin' and seguidilla (popular lyric), not in-princess and her companions are not Giuseppe De Luca will sing an aria tending that the musician should set in the least ugly. They are pleasing from "Le Roi de Lahore" and several might let his fancy roam over the dances of the maidens are exquisitely scenes and stories I had built of my rhymes. So was his charming score the love of the maidens are exquisitely man's direction, will play Weber's wy verse to music but that Granados even to the general music lover. The songs by De Leva and Gretchininov. rhymes. So was his charming score the love of the prince and princess composed, without words, in the most are very beautiful, and so too are the absolute freedom, while seeing in his final measures of the work, the promagination a gorgeous pageant of cessional of the robing, which is the-

Perhaps the superposition of an ac-Mediterranean before us to poem, the source of the prelude itnot even Debussy. The imitation of What I wrote for Granados's the poses of ancient decorative art is music were not, could not be, verses. a strikingly original note in the dumb

Afternoon of a Faun" and "Schehera-'At times, given a group of notes, zade." The last named drama disit seemed impossible to express the plays the pantomimic skill of the commusician's thought in an equal num- pany at its best. The story is tragic ber of syllables, and we used to quar- in its primitive character and the reprel like schoolboys, he wanting to resentation has the high merit of sim-

one scene two men had to arrange transforming Schumann's "Carnival" a duel in four musical notes. Could into a ballet. In the first place every into a ballet. In the first place every five prossible? The composer refused to add even one note more; in Spanish I could not find the necessary form.

Spanish I could not find the necessary form.

The quarrelled and were on the blatant orchestral arrangement of the blatant orchestral arrangement of the worst of it for me was that the musician was right, since I at length denied.

"A character says 'Hora?" and the demanded and I had denied.

"A character says 'Hora?" and the each worst of the form syllables suffice other answers 'Las diez,' Chour?" (Puppets'), a feer the worst of the programme will be 'Pupaszi' ("Puppets'), a feer the worst of the four syllables suffice for the two rivals to understand each other, Granados was right, in the other pieces that it will have to be retired to the rear each other, Granados was right, in the datast condition and the pectic delicacy and imaginative quality of the must have fell the salous, Albin Animal the solo for the New York artists, at the first concert of the salous, the fractivity of the princes Theater through the eniment Bach specialist, and the first concert of the salous, and the first concert of the salous, Albin Animal the composition all the pupasity street. Those participating were August Fraemeke, William Struk, and the first concert of the salous, Albin Animal the Hutcheson, the eniment Bach specialist, and the first concert of the Swards and Implication was fight, since I at length lands the first concert of the Swards and Implication were August Fraemeke, William Struk, Thodore John and Joseph J. Kell The CLAR K.

At their first concert of the salous, Albin Animal to Clark the Playhouse, Ridgewood, N. J., on the eniment Bach specialist, and the first concert of the Swards and Implication was the first concert of the Swards and Implication was the first concert o

Artnur Middleton, bass.

For Friday afternoon, January 28, the second day of the festival, Mr. Stransky has arranged the programme as follows: Bach's Suite in D major, his Plane Concerte in D major, his An interesting chamber music eve-

Marie Kaiser, soprano, and Albin An tosch, cellist, both New York artists, a

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